DIVINITY SCHO
of the

ENGLISH CHURCH MUSIC

JUNE, 1960

THE ROYAL SCHOOL OF CHURCH MUSIC

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Standards

EVERY choir that applies to join undertakes to do its best to promote the cause of good church music and in this to be guided by the Principles and Recommendations set forth by the RSCM. No one compels a choir to join, and therefore if it does join it can be presumed to have every intention of working for the best in public worship and of being guided by the accumulated advice and experience of the RSCM.

What is 'best'? The best that you can offer to God is nothing less than the perfection of your physical effort and your mental effort in everything, the way you approach your work, the amount of yourself you give to rehearsal and participation in the services, your care that what you sing and the way you sing it is the best that you can offer. It is not another's best with which you are concerned; it is your own, though someone else's may set a higher standard and lead you on to doing even better.

There appears to be a tendency in some places to act as though there were only one standard of choice and performance, only one point of perfection, that all have to reach in order to be accepted as giving their 'best.' This is manifestly impossible, for not all church choirs have the same opportunities, circumstances, capabilities, instruction, and combination of talents. Except in very unusual circumstances the parish church choir that we know at home cannot reach the standards of choice and performance of the professional choir in the cathedral trained by its highly skilled organist. Some may think that the form and perfection of a Cathedral Service is the 'best' that ought to be attempted in public worship, but what is

'best' for cathedrals is by no means necessarily the same as what is 'best' in other places of worship.

In fact, the only possible standard for a church, whether large or small, exalted or lowly, is that it shall attain the best of which it is capable, the best that it is able to give with the material and opportunities at its command; and even these may vary from month to month.

When therefore the RSCM says that if music is offered in worship it must be the best that can be offered, it does not require that every one shall have a Cathedral Service, with Settings of the Canticles and an anthem; it does not say that a church which does not attain to the perfection of such a Cathedral Service is not offering the 'best.' On the contrary, the RSCM does mean that in each church on each occasion, the music must be suitable in its context; it must be within the capabilities of organist and choir, worthy to be used in church at all, of the right quality of music and words, and something in which people can share, whether silently or vocally. Some may consider that the choice of music, for example, in a particular church does not satisfy the criterion that it is the 'best.' There may be a case for educating that church, but if all are giving of their best, as they know it, who is to say that that church's offering is not pleasing to Almighty God? It may even be true that in some circumstances so poor is the music and so slender the talents engaged in it that the best that can be offered is the spoken word. Perhaps more consideration ought to be given to this sobering thought.

On the other hand, however, no choir or person worth his salt will for one moment consider that what is best today will go on being best for ever. At all times, every one must be willing to learn and to strive to do better. That is where the RSCM can help choirs to offer even better work and music to God.

The Immigrant Church Musician

ALEC WYTON

AS I write this, correspondence is going on in *The Musical Times* concerning salaries of church musicians in England, and the lack of realism which salary scales seem to represent. This would seem a departing point for an article about British musicians who come to America, because I suppose that a prime motivation is the markedly more healthy state of affairs salarywise on this side of the Atlantic. Generally, salaries for professional church organist-choirmasters

range from $3000 to $8000 a year, which, allowing for the very different economic situation in the United States, would enable one to live adequately without doing any other kind of work. As a matter of fact, practically every church musician does do other things, although there are some parishes which pay a sufficiently large salary for a man to be able to devote his full time to the training of the church choir, the rehearsal of a choral society as a part of the general church programme and the maintenance of so-called 'junior choirs' which supposedly train youngsters for the so-called 'senior choir,' but which all-too often turn into a youth activity of a really quite indeterminate nature.

Suppose for a moment, though, that an improved salary was not the main reason to take a man from an English church to an American one: what might the reason be? a missionary ideal? perhaps. The basic missionary work in the church in this country, however, was done at the latter part of the nineteenth and the early twentieth centuries, and in a very real sense the efforts of the immigrant missionaries culminated in the great work which the late T. Tertius Noble did at St Thomas' Church in New York, after he left York Minster. Because of the work and influence of such pioneers, there is now a very adequate supply of first-class American born and trained musicians to hold positions of leadership in the churches. Outstanding, for example, is Paul Callaway, the Organist and Master of Choristers at the Washington Cathedral, who was born in Illinois and studied at Westminster College and William Jewel College and later worked with Tertius Noble and Leo Sowerby. Washington has one of the finest Anglican liturgical choirs in the world, and all of Paul Callaway's training took place in this country. It is significant that on more than one occasion in the past year or so advertisements in church and musical periodicals for organists for important positions have stipulated that candidates should be American-born.

The need for first-class men increases every year, and the need for musical missionary work grows as the church spreads. There is of course as much need for this in England as there is in America, but England is fortunately served by the RSCM. How then can an English born and trained musician really be of effective help to this country? His greatest asset is, of course, that of having grown up in a country where the Anglican Church is almost a national 'way of life,' where most boys have been choirboys, and where the fully choral service is practised daily in cathedrals and collegiate churches and chapels throughout the country. (New York and Washington Cathedrals are the only two such foundations in the United States.) Being steeped in such an ethos is something for which there can be no substitute, and it becomes an integral part

of one's being and thinking. It is terribly important, therefore, for anybody contemplating a move to this country to be prepared to find a church which is far from being a majority church (there are something more than 3,000,000 Episcopalians out of a total population of close to 180,000,000) and where the traditions in public worship are not necessarily the same and in some cases are markedly different from the church in England.

A young product of a cathedral choir school and perhaps a university could easily be shocked to arrive in an important American parish church with a fine organ and a well-trained choir, to hear a choir and congregational reading antiphonally with the minister versicles and responses and psalms, perhaps breaking into a sung Gloria Patri at the end of a psalm, saying creeds and collects and then bursting into a glorious and elaborate anthem. The emphasis on congregational participation is strong, and on the whole this has meant that congregations wish to join vocally in everything apart from the anthem, and the safest way to enable them to do this has been to read things such as psalms and sing canticles to simple Anglican chants, using the same chant week after week. This sort of thing could drive an unprepared and sensitive Englishman to distraction in a short time; and the almost complete absence of Evensong (Americans tend to take to their cars and drive into the country after Sunday morning service) to someone who for years has been nurtured on this most beautiful of Offices can leave a painful void.

Yet I paint an extreme picture. The church over here is, on the whole, a most enlightened church, and all of its theological seminaries now include a full-time musician on their staff to train ordinands in the function and value of music in liturgical worship; and congregations which are careful to provide adequately and generously for their musicians are on the whole ready to listen to advice and counsel, provided it is offered with tact and honesty. A number of churches have begun to sing Evensong occasionally, and inasmuch as Evensong is new to most of them there is an opportunity to get the fully choral service into being and to show the beauties of the sung Anglican Office. Dioceses are becoming more and more aware of the need for musical education in the smaller parishes, and Music Commissions in the dioceses are holding conferences, visitations and choir festivals to try to secure liturgical dignity in the services.

Amidst all this encouraging activity, the potentially dangerous thing would be for a British musician, no matter how brilliant and devoted, to come over and try to lay down the customs and ceremonies of the Church of England in one fell swoop. American people are, with good reason, as conservative in their attitude to

worship as the British, and with perhaps more reason, because they really do support their churches through tithing, rather than rely on endowment. One thing is abundantly clear: when an organist in this country has won the loyalty, support, and affection of his rector and congregation, there is nothing that he cannot achieve, and I would say that he was one of the most fortunate of men. There is room for such people, no matter which side of the Atlantic their birth and upbringing.

I recall though vaguely now, a most thoughtful address given by Dr John Dykes Bower at the National Congress of the Incorporated Association of Organists in Edinburgh, I believe in 1949. Dr Dykes Bower was speaking about the qualifications of a good church musician, and when he had listed them and commented on them he said words to the effect that a person with all of these qualities probably should be canonized. Be this as it may, on this side of the Atlantic I do know that a person with such qualities will be appreciated as perhaps nowhere else in the world.

St Michael's College, Tenbury

Nursery of Cathedral Music

KENNETH BEARD

ON Michaelmas Day 1856 the Church and College of St Michael and All Angels, Tenbury, was dedicated by Bishop Hampden of Hereford, in the company of the whole neighbourhood and with notable musicians from far afield assisting in the musical arrangements. Among these Dr George Elvey of St George's, Windsor, was the organist for the day; the solo treble in Goss's anthem 'Praise the Lord O Jerusalem' was the young Arthur Sullivan from the choir of the Chapel Royal.

Yearly at Michaelmas, now for over 100 years, St Michael's has continued to remember Sir Frederick Ouseley, her Founder, in the company of many distinguished Fellows of the College, old boys, parishioners and schoolboys. Among the present body of Fellows the names of Mr Gerald Knight, the Rev. C. V. Taylor, Sir Percy Hull, Dr Herbert Sumsion, Mr David Willcocks, and Mr Meredith Davies will be familiar to readers.

Ouseley's objects in the foundation of the College were twofold—to provide a model for the choral services of the Church, and to educate chosen boys musically and academically, that they themselves might in due course take a leading part in setting high

standards of worship and music. It was also part of the scheme that St Michael's should be a training ground for a succession of young organists of sufficient talent to attain the highest musical positions the Church of England could offer.

Sir Sydney Nicholson who was organist of St Michael's during the early part of the last war, and a Fellow until his death, was a man of vision as members of the RSCM well know. Here is his vision for St Michael's, written in 1942:

> 'Is it too visionary to imagine that here we might attract the most musical boys in the country and provide them with a training such as they could receive nowhere else? That we should have a school where music would be considered as equally important with Latin or mathematics, and would have its regular place in the school curriculum, taught as a class subject, not an extra, and a school in which the musical training of all the boys should be based on the best of all foundations—that of singing?
>
> 'Visionary perhaps; yet there are plenty of "prep." schools but only one St Michael's!'

The purpose of this article is to give some factual account of St Michael's in 1960 against the background of Ouseley's ideals and Nicholson's vision. The writer can claim some degree of intimate knowledge of the life of the College, having been organist for seven years until 1959.

St Michael's College buildings were erected at Ouseley's own expense to accommodate about twenty boys together with the necessary staff to attend to their needs. To-day in extended buildings, there are some sixty boys, of whom eighteen hold singing scholarships. These eighteen, together with the Warden, the Organist, and the Lay Clerks, form the choral foundation. Both singing and non-singing boys receive a normal preparatory school education before going on to the Public Schools. Admission to the choir is by competition in a public voice trial held annually at Tenbury, whilst admission as a non-singing boy is open to any boy of sufficient intelligence.

The weekday services (sung during school term) comprise Mattins (sung every day except Fridays when the Litany in procession is substituted), and Evensong (sung every day except Saturdays). On Sundays, the regular morning service is a Sung Eucharist, and Evensong is also the main parish service of the week. With the exception of three of the above, all these services are sung by the full choir, and at all of them 'Cathedral' settings of the canticles and anthems are used. The extent of the musical repertoire is kept as wide as possible, and is deliberately made representative of all periods of church music.

It may be judged from the above account that St Michael's remains faithful to the ideal of maintaining the round of daily services, and has striven to preserve them as a model for the Church of England. It may also be said at this point that the increase in the total number of boys has enriched the community life of the school, in departments such as sport, scouting, play acting, etc., all of which form part of everyday life at St Michael's. It has also made possible the implementation of a high academic standard in 'school' subjects.

So much for Ouseley's foundation at Tenbury. What may be said of his 'missionary' objects? In the 100 years of the life of St Michael's many old boys, ex-organists and lay clerks have become distinguished in later life in the service of the Church as priests or musicians. From early days may be mentioned Bishop Corfe of Korea (the first boy on the roll of the College), and Sir John Stainer, the second organist of the College, who eventually carried Ouseley's high standards to St Paul's Cathedral. More recently Dr Heathcote Statham was a chorister and organist of St Michael's, and Sir Ernest Bullock was for a short time organist. Since the last war some eight or nine old boys have become music or choral scholars at the older universities, and two former organists have become Cathedral organists. This does not take into account many boys who have developed a deep love of Cathedral music and worship at St Michael's College, and have carried this with them into varied walks of life.

Thus has St Michael's kept her trust. May one go further and claim for the College not only a special and unique place in the Church of England but also, in looking to the future, the opportunity of a place of vital importance to the whole country?

All who have lived and worked in St Michael's, whether as boy or adult, retain not only a deep affection and care for its well-being and preservation, but also owe debts of gratitude for particular and individual experiences.

To drop the mask of impersonal reporter, my own particular debt is of gratitude for having been allowed the privilege of being let loose on a Cathedral choir as a mere fledgling, to learn by practical experience some of the things which make for success or failure in the preparation of music for worship. Of many individual experiences, one I share in common with many readers, that of having been trusted and respected by generations of boys. In human terms this is perhaps the greatest challenge and reward of them all.

I would like to suggest to parents with a love of music that they seriously consider sending their sons to St Michael's College, where they will be brought up in a musical atmosphere and at the same time receive a sound education to fit them for their public schools.

Copyright

Some points of interest to RSCM members

H. L. A. GREEN

THE *Concise Oxford Dictionary* says that copyright is the exclusive right given by law for a term of years to an author, designer, etc. or to his assignee to print, publish or sell copies of his original work. This defines in a few words and in a very unparticular way an affair of complexity which it takes a whole Act of Parliament to deal with.

The question of copyright is one which touches the community very widely, whether as producers or users of original works. There are two principal headings under which protection is granted under the Copyright Act 1956 [1]; the first being literary, dramatic, musical, and artistic works, and the second, sound recordings, cinematograph films, and sound and television broadcasts. In these few notes it is proposed only to sketch those matters which concern members of RSCM as users of music in print and on discs or tapes. For the sake of clarity and shortness, when 'composer' and 'music' are mentioned 'author' and 'words,' for example, are included.

Some people misunderstand the intention of the Copyright Act. Its purpose is to give a composer protection from unauthorized use of his work and in order that he may receive reward for his efforts. The law says that original works are a man's personal property. Because this fact of property is not appreciated unauthorized use is sometimes made of copyright material and the owner is thereby deprived of his rights and dues. The purpose of this article is to draw attention to the law, for it comes to our notice from time to time that members want to use, say, a copyright hymn-tune or chant and they have not thought of the necessity for obtaining the permission of the owner.

In the broadest terms, copyright *subsists* (to quote the word used in the Act) in every original unpublished work of a 'qualified person,' that is a person entitled to the protection of the Act, or in every work published first in the United Kingdom or in another country covered by the Act. This protection extends to the end of a period of fifty years after the death of the composer or after a period of fifty years from posthumous publication. Through the international copyright conventions most foreign copyright music is copyright in the United Kingdom and British music is copyright in most other countries.

It not infrequently happens that a composer parts with the

[1] Copyright Act 1956. HMSO. 3s. 6d.

ownership of an original work to a publisher or other agent, or assigns one or other of the constituent elements of copyright to an agent. That publisher or agent thereby acquires the rights of the composer and is thereafter protected by the law during the term of the copyright. The law says that the acts restricted by the copyright in a musical work are 'reproduction, publication, public performance, broadcasting, adaptation' amongst others, and the Act contains definitions to make the intention quite clear. The effect of the law is that no one may do any of these things to or with a piece of original copyright music unless the owner of the copyright has given permission.

It can be taken for granted that a piece of music composed by someone who is still alive or who died within the last fifty years is someone's copyright, and in consequence the permission of that someone must be obtained before the work is copied or reproduced. It does not matter whether the composition is a chant, a hymn-tune, an anthem, or anything else; permission must still be obtained if the work is copyright. The owner is at liberty to set the terms on which he gives permission for his work to be used; these usually, but not always, include the payment of a fee.

On the composer's side, registration of an original work is not required in order to secure the protection of the Act for it, and a work need not be in print or published in order to be protected.

In addition to preventing the unauthorized copying of a work, the law also says that a copyright musical work may not be performed in public without the permission of the owner; purchase of copies does not necessarily carry with it the right to perform the work in public. This applies to church music as to all other music, but our members will have found from long experience that the owners of copyright works do not press their undoubted claims when their property is used in a church service, although a nominal charge is made by one agency when copyright works are performed in the course of recitals or concerts held in places of worship. In general, performing right operates whether there is a charge for admission or not.

Since it is virtually impossible for a composer to be aware of all the uses to which his compositions are being put wherever they may occur and since it would be not only onerous but virtually impossible for users of copyright works to pay composers individually what is due to them, it is a fairly general practice for owners of copyright to engage agents to attend on their behalf to all the business of granting permissions and negotiating terms with users of their property, whether by live performance or recording.

Ownership of copyright is usually claimed on the printed copy and application should be made in the first instance to the pub-

lishers. In the case of hymns and tunes most books print lists of the owners of the copyright material, and one should always write to the publisher of the hymn-book.

So far we have dealt with copyright in original works, but there is the other branch of copyright, which has its own complications—that is, mechanical reproduction. The RSCM and its members are not ordinarily concerned in the manufacture of cinematograph films nor in the production of television or sound broadcasts, and in any case there is usually an expert at hand to look after copyright problems arising therein. However, in these days of tape-recorders and record-players, the law of copyright should be known and understood by every one who possesses one of these machines.

There is a copyright in every sound recording 'of which the maker was a qualified person at the time when the recording was made'; it exists for fifty years as in the case of original works. Now copyright in a recording is something different from and in addition to copyright in the music recorded, and of course the artist who sang or played may also have rights in respect of his performance. The acts which are protected by copyright recording include: making a recording embodying the recording, and playing the recording in public.

There are certain special provisions in the Act concerning the use of copyright material for education, but they do not apply to church choirs. However, copyright recordings may be played to church choirs without infringing the Act but—and this must be emphasized—this does not permit the playing of a recording of a copyright original work, e.g. a piece of copyright music.

The making of a 'tape' of copyright music, whether from a live performance or from a record, or broadcast, is technically an infringement of the copyright of the composer or publisher and also, in the case of a record, of that of the recording companv. While this, if done in the home, is unlikely to give rise to any claim, any subsequent use of such a tape in public should be avoided.

This short article does not pretend to deal with the whole subject of copyright. It seeks to draw attention to those aspects of the Act which are most likely to concern church musicians, and those who wish to study the matter are recommended to seek professional advice.

A brief summary of the situation for our purposes would be: most words and music of authors and composers alive today or who died within the last fifty years are copyright and protected by the Act; copyright material may not be copied or reproduced or performed in public without the express permission of the owner or his agent; the law protects the owner from infringements of his copyrights and lays down remedies available to him. Permission

should therefore always be sought before copyright material is copied and before discs and tapes are played in public. In the first instance apply to the publisher.

As a matter of interest, below are given the names and addresses of agencies dealing with different aspects of rights conferred by the Copyright Act, 1956.

Performing Rights Society Ltd., Copyright House, 29/33 Berners Street, London, W. 1. This society handles for its members all arrangements for performing rights, and it is stated that the public performing right in virtually all British copyright music is vested in the society. The society also controls in the United Kingdom the repertories of its foreign affiliated societies.

Mechanical-Copyright Protection Society Ltd., Elgar House, 380 Streatham High Road, London, S.W. 16. This society manages for its members their rights in reproduction by mechanical means.

Phonographic Performance Ltd., Avon House, 356/366 Oxford Street, London, W. 1, looks after the interests of the manufacturers of recordings.

In preparing the above notes, I have received valuable help and advice from Mr F. E. Skone-James, Miss J. M. Dixey, and Mr R. F. Whale, for which I am very grateful.

RSCM NOTES AND NOTICES

CHOIRBOYS' FESTIVAL. Local rehearsals will be held after the summer holidays for the boys taking part in the festival in St Paul's Cathedral on October 15th. Members are asked to make a note of the date in their diaries as it is hoped that a large number will be present at the service in St Paul's Cathedral; this will begin at 4 p.m. The music is as given in the February issue of this magazine.

CHOIRBOYS' COURSES. A larger number of boys than usual attended the three courses held during the Easter holidays—at Headquarters, Rossall School, and King's College, Taunton. Mr Foster Browne is visiting England from New Zealand where he is organist of Christchurch Cathedral, which is unique in the Southern Hemisphere in having a choir school. He visited the course at Rossall and has kindly given his reactions to what he saw and heard.

> Two hundred choirboys were divided into eight Houses, each in charge of a Housemaster and a House Captain. The Housemasters were choirmasters of outstanding ability. Three of them were assistant organists of cathedrals. In addition to the choirboys there were fifty young men, all ex-choristers, who sang alto, tenor, and bass parts. The course was under

the direction of Mr Hubert Crook, Chief Commissioner of the RSCM—a man whose personal charm and musicianly capability I shall long remember with profound respect.

The daily services in chapel were sung with distinction by individual houses, and at the final service the whole body of singers rendered Noble in B minor and C. S. Lang's anthem *Christ the Lord is Risen* with a precision and finesse which would be worthy of acclaim from a choir of a cathedral.

It is not, however, the music which I wish to stress. By now, we should all know that anything undertaken by the RSCM will be of a praiseworthy standard. The remarkable and important thing about such a course as this was the excellent training in discipline and character which it imparted. Dignified movement in processions, the very high standard of behaviour demanded at all times, the successful carrying out of exacting musical tasks, a common life devoted to spiritual ends, and the leadership and companionship of first-rate musicians will undoubtedly have incalculable effects upon these boys. A young clergyman, who had himself been a chorister at similar courses as a boy, told me that at his Theological College more than half of the ordinands had been choirboys at RSCM courses like this one. In these days two of the big problems facing the Church are a shortage of clergymen and the great number of young people who have been confirmed and who are later lost to the Church. These RSCM courses, together with the faithful work done every week by those who have the training of boys' choirs, provide an answer—at least in part—to these problems. This most impressive work should be commended to the personal interest of every Diocesan Bishop in Great Britain and to the support of all private individuals and public philanthropic societies who have concern for the well-being of the youth of this great country. This work should expand quickly in the widest possible way.

During the summer holidays there will be six courses for boys, and information has been sent to all who have asked for it. There will be two courses at Headquarters, and two at St Elphin's School, Darley Dale. In addition, for the first time, there will be a course in Wales, at St David's College, Lampeter, through the kindness of the Principal, Canon J. H. Lloyd Thomas, and another course at Skirbeck Hall School, Boston, through the kindness of the Principal, Mr J. H. Saunders.

There are no vacancies for the two courses at Headquarters. At the first course at Darley Dale (August 2–9) there are vacancies in

the Senior House (ex-trebles up to 18 or 19 years of age) and in the Junior House (boys between 10 and 11 years old), but no further places for the 11 to 13½ age-group are available at either of the Darley Dale courses. The Lampeter venture (August 29 to September 5) seems to be justified, as all 75 places for boys between 11 and 13½ are already taken; only a few vacancies for ex-trebles remain to be filled.

Skirbeck Hall School, Boston, will accommodate 45 boys between 11 and 13½ and there are still vacancies for resident boys at this course, which is to be held from August 25 to September 2. During this course, which will last a day longer than the others, boys have been invited to sing a service in Boston Parish Church and in Lincoln Minster. Choirmasters who would like to have details of this course are invited to write at once to the General Secretary.

ADULT COURSES. Places are available at the following summer courses for adults: Town Choirmasters and Organists, Addington Palace, July 11–16; Teachers of Music in Preparatory Schools, Addington Palace, August 2–9; Organists and Choirmasters, Darley Dale, Derbyshire, August 10–17, and Dillington House, Ilminster, Somerset, August 22–26. Further particulars of these courses will gladly be sent by the General Secretary to all who are interested.

PLAINSONG COURSES. During the autumn, courses will again be held in London for those who are interested in plainsong and wish to know more about it. There will be a course of six sessions on alternate Tuesdays, beginning towards the end of September for those who wish to sing plainsong; this will be under the direction of Mr Arthur W. Clarke, B MUS, FRCO, ARCM, Musical Director of the Gregorian Association.

There will be another course of six sessions, this time dealing with plainsong accompaniment. It will alternate on Tuesdays with the above course, and it will be taken by Mr Michael Fleming, BA, B MUS, FRCO (CHM), ADCM, organist of All Saints' Church, Margaret Street.

Both of these courses will be held in the Choir Room of All Saints' Church, 84 Margaret Street, through the kindness of the Vicar, and they will begin at 6.15 p.m. and last one hour. You are invited to apply to the General Secretary for further information.

ADCM. The next examination will be held in January 1961. Candidates must be FRCO (CHM) in order to qualify to sit for the examination. The last date of entry for candidates from overseas who wish to take the examination is September 15th, 1960, and the final date for those who will take the examination in this country

is November 17th, 1960. Form of application and a copy of the regulations may be obtained from the General Secretary.

SCHOOLS' FESTIVALS. Festivals arranged specially for our affiliated schools are going to be held in June as follows :

Gloucester Cathedral, June 2nd, at 4 p.m.
Conductor : Mr Leonard J. Blake.

Winchester Cathedral, June 2nd, at 4 p.m.
Conductor : Mr Christopher Cowan.

Lichfield Cathedral, June 9th, at 5 p.m.
Conductor : Mr R. B. Miller.

Ripon Cathedral, June 9th, at 4 p.m.
Conductor : Mr Frederic Waine.

The music for the above festivals will include the Magnificat and Nunc Dimittis in F, Ireland, *Sing we merrily,* Batten, *How dear are thy counsels,* Crotch, and *Evening Hymn,* Balfour Gardiner.

In addition there will be two festivals for the choirs of Preparatory Schools :

Eton College, June 16th, at 4.30 p.m.
Conductor : Mr Kenneth Malcolmson.

Tonbridge School, July 5th, at 4 p.m.
Conductor : Dr A. W. Bunney.

The music for these two festivals will include Canticles in F, Kenneth Long, *O Praise the Lord,* Boyce, and *O Praise God,* Armstrong Gibbs.

SUMMER PARTY. On July 16th, we shall welcome the Director back from his long visit to members in the Western Hemisphere. All who wish to come to the Party on that Saturday afternoon are invited to apply for tickets on the form enclosed.

RSCM OFFICES. The Council has decided that in conformity with the practice of most businesses the offices of the RSCM will not be open on Saturdays. The normal hours of business are from 9 a.m. to 5.30 p.m. on Mondays, Tuesdays, Wednesdays, Thursdays, and Fridays.

OUR CONTRIBUTORS. Mr Alec Wyton, who writes about the church musician in the Episcopal Church of the United States of America, was organist of St Matthew's Church, Northampton, before he went to U.S.A. He is now organist and master of the choristers of the Cathedral Church of St John the Divine, New York.

We are very grateful to Sir George Lloyd-Jacob, QC, for an introduction to Mr Skone-James whose advice about the article on Copyright has been so valuable.

Mr Kenneth Beard is now Organist and Rector Chori of Southwell Minster. Formerly he was at St Michael's College, Tenbury, and what he has to say about that famous college is said from first-hand experience of the place.

TAPE-RECORDERS. Our affiliated choirs overseas do not have the same opportunities as those at home of receiving a visit from a Special Commissioner. We are able to offer them, however, the opportunity of sending tape-recordings of their choir's work for criticism by one of the Special Commissioners. Any affiliated choir oversea that wishes to do this is asked to address the tape to The General Secretary, RSCM, Addington Palace, Croydon, Surrey, England, marking the box clearly with the name, address, and choir of sender, and giving a list of the items recorded. Please state also the speed at which the recordings have been made, in feet per second. The purpose of the service is to help our members with their ordinary weekly work in Church and is not intended for criticism of special 'choral functions.'

DIRECTOR ON TOUR. The Director is now nearly half-way through his long tour. He has lectured at a summer school in Cape Town, visited choirs in South America, and spent lengthy periods with groups of affiliated choirs in the West Indies. He then went to the United States for a short, though very full, visit to choirs in Texas and in California and other Pacific States. The longest part of the present tour is being spent in Canada and it is there that he is now engaged. An exacting programme has been arranged for him from one end of Canada almost to the other, under the energetic oversight of Mr George Maybee, organist of St George's Cathedral, Kingston, Ontario; Mr Maybee is a Special Commissioner of the RSCM and is also RSCM Provincial Representative for Ontario. The visit to Canada culminates in the summer school at Camp Hyanto; then the Director goes on to Camp Wa-Li-Ro, over the border in the United States. He flies back by Comet from New York on July 15th.

OVERSEAS CHOIRS. We had hoped to send the Directory of Overseas Choirs with this issue of the magazine, but owing to pressure of other work in the office it has not been possible to prepare it in time.

AN OVERSEAS NEED. The choir of Kottayam Cathedral is badly in need of six copies of Hymns Ancient and Modern with music and 50 to 100 copies of the words edition, for their services in English. If any one can help, please write to Mr George M. Koshy, Malankara Buildings, Post Box 72, Kottayam, Kerala State, South India.

ROUND AND ABOUT

THE GREGORIAN ASSOCIATION. Festival Evensong will be sung in St Paul's Cathedral on Wednesday, June 22nd, at 7 p.m., under the direction of Arthur W. Clarke, B MUS, FRCO, ARCM. Copies of the Service Book with music may be obtained from Mr Bernard Stacey, 20 Camborne Way, Hounslow, Middlesex. Price 2s. post free.

FRIENDS OF CATHEDRAL MUSIC have published their annual report covering the year 1958–9, together with the accounts for the year ended March 31st, 1959. The object of the society is to arouse a deeper interest in the cathedral tradition of daily choral services. A card enclosed with the Report answers the question 'What is the Cathedral tradition?' and makes it clear that the society is concerned with maintaining that tradition within the cathedrals. The Honorary Secretary is R. S. C-S. Lockwood, of The Newhouse Farm, Seifton, Craven Arms, Shropshire.

THE ASSOCIATION OF MINOR CANONS sends its eleventh Annual Report. This contains a summary of a talk given to the Association by the Dean of York about the office of Minor Canon and about the changes which have taken place in the status of the Minor Canons and the enlarged opportunities for their vocation.

WHO'S WHO IN MUSIC. Preparation of a new edition of this book is now being undertaken for publication early in 1962 to replace the last edition which appeared in 1949. Any one who is interested is invited to write to the Managing Editor, Who's Who in Music, Mercury House, 109–119 Waterloo Road, London, S.E. 1, from whom a questionnaire may be obtained.

AMERICAN GUILD OF ORGANISTS. The National Convention of 1960 is to be held in Detroit, Michigan, from June 26th to July 1st, 1960. A most cordial invitation is given to all members of the RSCM whether they belong to the A.G.O. or not, and they will be admitted to the Convention for the same fee as is charged to A.G.O. members. Any members of the RSCM who are going to be in the United States at the time of the Convention are invited to make themselves known to Miss Marie Joy Curtiss, Chairman of the Hospitality Committee, who as a choirmaster of an affiliated choir will be very glad to meet other members of the RSCM.

THE MUSICAL LAYOUT OF CHURCHES is a problem which exercises the minds and ingenuity of those who are concerned with the setting of public worship, whether they be the clergy, the musicians, or the architects. In the nineteenth century the usual pattern was to have the choir in the Chancel, the people in the

Nave, and the organ near the choir. In new churches the pattern can be worked out in detail and a satisfactory solution to the problem be found. In medieval churches, however, the pattern has sometimes led to great difficulties, and architects and others are still wrestling with the problems to-day.

Some of the difficulties cannot be overcome so long as the well accepted pattern is adhered to. For instance, in a narrow chancel the choir stalls and choir may obstruct the view of the Altar; thick pillars and low arches interfere with the sound; an organ if well placed for supporting the choir may be very badly placed for supporting the congregation, and *vice versa.*

It is sometimes argued that the solution to the problems is to site both choir and organ at the west end of the church in a gallery. It is claimed that an organ at the back gives good support for the congregational singing, and the choir and organ do not come between the people and the Priest at the Altar. On the other hand, the feeling may be engendered in the choir that they exist as a separate 'singing unit' and are not really part of the worshipping church. The psychological effect of a choir's entry is lacking and in a large church the distance between Priest and choir may be excessive.

In old churches, the ultimate decision made is likely to be a compromise between the varying difficulties. Members who have reached a solution to their problems are invited to send us a short account of how they have done it. In new churches, that is in new construction, we should be interested to know of any unusual or unorthodox patterns of layout and to have some comment on how these are working out in practice. The thought which others have given to the problems both in old and in new churches may well help us to advise other members who have not yet found a solution to long-standing difficulties or have in front of them the prospect of building a new church. The General Secretary will gratefully receive any information and advice which members may care to send to him.

AT ADDINGTON

ALL who appreciate the recitals of music given at Addington from time to time will join us in saying 'thank you' to Mr Eric Temple, a member of the RSCM Council, who has very kindly lent to us his beautiful Bluthner Grand Piano, which now stands in the Great Hall.

The large 'throwover' frontal which adorns the Chapel Altar is much admired by every one. Unfortunately, this type of frontal

means that a large expanse of silk is exposed on the window side to the intense light and heat which come in through these wide south-facing windows. The frontal has now been remade so that the material so exposed is of a kind that will stand up to the heat more successfully. It is clear that we must have a second frontal of a different type which does not expose the fabric to the sun's direct rays. The front will be in blue and green silk to match the beautiful carpet in the sanctuary. It will not only relieve the festal frontal from being in continual use, but also give us something of the normal variations of colour associated with the seasons of the Church's Year. The cost (£55) will be a great strain on our Chapel Fund, and if any of our friends would like to contribute to this adornment of the chapel we should be most grateful.

Our good wishes go to Mr Martin How, who will be going to Cambridge in the autumn for a year's study to complete a University Degree. We shall all miss him, and especially the choirboys for whom he works so devotedly. His place during his year of absence will be taken by a former student of Addington and the Royal College of Music—Mr Michael Brimer, BA, B MUS, FRCO (CHM), ADCM. His many friends will be very pleased to see him again.

We congratulate David Marsden on gaining the ARCM (Organ Performer), Gerald Milne the LRAM (Organ Teaching) and Godfrey Slatter (Trinity College of Music) on his success in both these Diplomas.

From the Appeals Secretary

THE CHAIRMAN'S CHRISTMAS APPEAL 1959. Sums of varying size were received from 365 choirs, bringing in the splendid total of £610. This is twice as much as last year and a very satisfactory beginning to what we hope will become a recognized custom among our affiliated choirs.

Much of it came in small sums; in some cases it was part of the collection taken at Carol Services or very often from a collection among the choir members themselves who wished to show their appreciation of the work of the RSCM. Many schools sent a donation from their end-of-term Carol Recitals, and it was particularly pleasing to receive contributions from the choirs of ex-RSCM students from Chislehurst, Canterbury and Addington Palace.

Overseas choirs sent generous donations from Freetown, Sierra Leone, Bishop's College School, Lennoxville, Canada, and St Boniface, Antwerp. These remind us that our family is spread all over the world.

In this report we should very much like to mention every one who has sent a contribution but space will not allow us to do so. However, the keenness shown by all who have helped will soon enable us to hit the thousand pound mark, which is the target the Bishop of Malmesbury is determined to reach. W.E.R.

COMMISSIONERS' REPORTS

SPECIAL COMMISSIONERS have visited choirs in the following dioceses: Guildford (Mr J. S. Brough), Oxford (Mr Brough and Dr Lumsden), Norwich (Mr F. Waine), Salisbury (Mr J. F. Rust), Lichfield (Mr Charles Bryars), Rochester (Dr A. W. Bunney), Manchester (Mr Geoffrey Barber), Ely (Mr George Guest), Durham (Mr Conrad Eden), Southwell (Mr Beard), St Albans and Bury St Edmunds (Dr Douglas Hopkins), Portsmouth (Mr Surplice), Lincoln (Dr Willis Grant), and Yorkshire Dioceses (Dr Percy Saunders). One-Day Schools of instruction have been held at Liverpool (Mr. Geoffrey Barber), Erith (Dr Pritchard), Congleton (Mr Geoffrey Barber), Bristol (Mr Clifford Harker), Ramsgate (Mr F. G. Skinner), Scunthorpe (Mr Malcolm Cousins), and in addition talks and demonstrations have been arranged in Oxford (Mr Brough), Wareham (Mr Rust) in conjunction with the South Dorset Organists' Association, and Wisbech (Dr A. W. Wills).

The CLERICAL COMMISSIONER has addressed many Ruri-decanal Conferences and Chapters including those at Haywards Heath, St Marylebone, Winchester, Kimbolton (Huntingdon), Bisley, Bromsgrove, and Godalming. He has also addressed the Men's Fellowship at Bromley Parish Church, taken a One-Day Course for Readers at Bexhill, and preached at festivals and paid many visits to individual churches to meet their clergy and talk about the work of the RSCM.

AMONGST OUR MEMBERS

AMONG recent activities, two gatherings are of unusual interest. The first is noteworthy in that it shows that choirs can meet and sing together in Lent for a service that need not be the customary Evensong. It took place in St Thomas's Church, Bristol, on April 1st, when 170 singers from eight choirs of the Bedminster Deanery combined in the Passiontide devotional service *The Cross of Christ*. The hymns and anthems in this service were conducted by Mr Clifford Harker of Bristol Cathedral.

The other was an Evensong service, but instead of the usual SATB chorus, the singing was done by men only—altos, tenors and basses. This was in Emmanuel Church, Wargrave, Lancs, on March 5th. The men of six choirs took part, their ages ranging between 15 and 65, and it is interesting to note that more than two-thirds of them were under 20 years old. The canticles and a psalm were sung to chants, and two hymns, all in unison. The anthem was a TTBB arrangement of Tallis's *If ye love me*, with altos singing the top tenor part. Mr J. Stanley Shirtcliff of St Helens conducted.

Other united choral services took place at St Nicholas, Partney, Lincs, on February 27 (conductor: Mr B.

Clayton); St John, Burgess Hill (Dr A. W. Bunney) on March 12th; St Mark, Plumstead (Mr Harold Dexter) on April 2nd; Walkden Parish Church, Manchester (Dr Willis Grant) on April 9th; and the Sutton Coldfield Deanery Choirs' Festival (Mr Roy Massey) on April 30th.

Junior choristers in various parts of England gave up part of their treasured holidays to learn more about the art of singing when three-day schools were held at five different centres shortly after Easter. The first of these schools was from April 19th to 21st, at All Saints' Church, Grimsby, where Mr Kenneth Beard was in charge of the instruction, assisted by Mr Dennis Townhill. From April 20th to 22nd similar schools were in progress at St Martin's, Bedford (Mr Mervyn Callaghan); St Gabriel's, Heaton, Newcastle (Mr David Ingate); and St Jude's, Hanley (Mr Geoffrey Barber). During April 27th–29th a similar course took place at Holy Trinity, Hull, under Dr Philip Marshall, who was fortunately available to conduct the course when at the last moment Mr Conrad Eden was unexpectedly prevented from coming. At Hull and at Hanley there were also Evening Courses for choirmasters.

Mr Noel Rawsthorne took two classes in organ accompaniment in the Lady Chapel of Liverpool Cathedral, on February 20th and March 26th. Similar classes were conducted by Dr Willis Grant at Warminster on January 30th, and by Mr Allan Wicks, in St Luke's, Lightbowne, Manchester, on February 20th.

One-day courses for organists and choirmasters were held on March 5th, at All Saints' Church, St Andrews, Fife, by Mr Eric Parsons, and at Wisbech under Dr Arthur Wills, on March 12th, and Dr R. J. Ashfield addressed a meeting of organists, choirmasters and members of choirs, on some problems of church choir work, in St Saviour's Church Hall, Eastbourne, on April 23rd.

Several choirs have written to say they used the RSCM's new Passiontide Devotion *God so loved the world* and found it most helpful and impressive. The similar Devotion *The Cross of Christ* was also widely used during Holy Week. Other churches have their own special Passiontide services of readings and music, as at Brighton Parish Church, where the music included Charles Wood's *Jesu, the very thought,* the *Agnus Dei* from Darke's Communion setting, Morley's *Nolo mortem peccatoris,* and the plainchant setting of St John's story of the Passion, with Vittoria's synagoga parts. At Bridlington Priory a service of Meditation on Our Lord's Passion included music from J. S. Bach's *St Matthew Passion,* Handel's *Messiah* and Dvorak's *Stabat Mater.* Music for Good Friday, in Dawlish Parish Church, included Schütz's *The Seven Last Words.* Charles Wood's *St Mark Passion* was given by the choir of Holy Trinity Church, Beckenham, conducted by Mr Lionel Sawkins, Australian ex-student of the RSCM. The choirs of St Barnabas, Hadleigh, and St Alban, Westcliff-on-Sea, combined at Hadleigh to give Nicholson's *The Saviour of the World.* Mr G. B. Linch of St Alban's conducted and Mr C. E. May of St Barnabas played the organ. Aldeburgh Parish Church choir, with orchestra and organ, conducted by Mr John Stevens, performed the cantata *Behold the Man* by Armstrong Gibbs.

The choir of All Saints, Daresbury —among the first to join the RSCM— marked their thirtieth year of affiliation with a special service on February 21st. Mr F. Lawrinson, the organist, made contact with many past choristers of the church and invited them to attend the service.

On March 20th the choirs of two preparatory schools, Caldicott, Farnham Royal (under Mr Hugh Shelton) and Downside, Purley (Mr Derrick Herdman) joined in the Caldicott chapel. Evensong was sung by Caldicott choir, using plainsong Responses, and a plainsong-and-descant setting of

the Magnificat by J. H. Arnold, with the opening section of S. S. Wesley's *Wash me throughly* as an introit, and three Passion chorales in the place of the anthem. Downside choir followed with a recital of music by Telemann, Handel, Mendelssohn, and Britten. Both choirs then combined to sing Boyce's *O praise the Lord*. In sending us this account Mr Shelton remarks 'We have not heard of preparatory schools joining together in this way before.'

Mr S. Lovell Stonely has been organist and choirmaster of St John's, Hildenborough, since 1910, and to celebrate this jubilee the Hildenborough Choral Society, conducted by Mr Rupert Sutton, gave a concert in his honour on April 9th.

It is reasonable that music should take its place among the other arts which are expressed in places of worship, and it is in the spirit of 'worship-through-music' that concerts are given periodically in St Mary's Parish Church, Kingswinford. These concerts are usually given by visiting artists, but recently the performers were members of the church—Mr Geoffrey Evans (organist and choirmaster), Miss Edna de Saulles (assistant organist), Peter Gregg (baritone, an ex-chorister) and Geoffrey Hodgetts, a choirboy, who played a sonata for recorder.

The RSCM Overseas

AUSTRALIA. Mr E. W. Smith, organist and choirmaster of St Luke's, Concord-Burwood, New South Wales, writes 'this church has just celebrated its centenary. To you in England, 100 years old is but a watch-in-the-night but to us in comparatively young Australia this is something of an achievement.' The centenary was marked in various ways; a new stained glass window was dedicated, a special service was held at which the Governor of New South Wales was present, Mendelssohn's *Hymn of Praise* was performed by a large chorus with orchestra and organ, and there was a Festal Evensong with music by Stanford and Handel. Mr Smith adds: 'We have been most successful in establishing speech rhythm into our chanting, and it is held much in favour with choir and congregation alike. The choir, though small, is devoted to RSCM principles and the improvement in the presentation of the worship through the music has been very noticeable.'

CANADA. The choir of Christ Church Cathedral, Victoria, is now under the direction of Mr Richard Proudman. Miss Catherine Shore, assistant organist, has sent an account of recent activities, and mentions that the boys' choir appeared on television at Christmas. Most of the adult choir sang in the five performances of Menotti's sacred opera of the Epiphany *Amahl and the Night Visitors*. The part of Amahl was taken by Timothy Vernon, senior choirboy. A well-equipped music studio has been opened in the South Tower, and a travelling keyboard, attachable to the main organ but playable in the chancel or nave, has been installed, primarily for use at choir practice.

MALAYA. On March 19th there was a gathering of the garrison church choirs of Singapore, when the choirs of St George's, Tanglin, and Christ Church, Rowcroft, joined that of the Alexandra Garrison Church, where they sang Evensong. The singing was conducted by Mr John Ayles, with Mr David Stott accompanying on the organ. Music was taken from *Service Book No. 9*. This gathering was the first to be held for garrison churches in Singapore and plans are afoot to make it a yearly event.

NIGERIA. The second issue of *The Church Musician*, a magazine published by the Association of Church Musicians in the Ibadan Diocese, has been received. The issue prints the full text of a sermon preached by the Reverend E. O. Idowu, Deputy Warden of Immanuel College, Ibadan, in Ibadan Cathedral, on the occasion of the first combined service of local choirs. In the course of his

address Mr Idowu said 'I am convinced that our Church worship and praise will be more truly African and richer the more we can use our own native sacred songs set to our own music and accompanied by our indigenous musical instruments as well as imported ones. As one of the aims of this Association, as published in their Constitution, is to improve indigenous music, members should spare no efforts in developing it on their own, and in collaborating with other expert Nigerian church musicians in this particular aspect of bringing Christianity home to our race.'

Mr Idowu quotes from an article in the first issue of *The Church Musician* by the Venerable I. G. A. Jadesimi, Archdeacon of Ilesha, 'Some diehards consider it little short of sacrilege to set Christian hymns to native music. But we are thankful to see that the thick wall of prejudice is being demolished, and the interest which is being shown in the African mode of dress, and traditions, is being gradually extended to native music. It is being realized more and more that, probably as Africans, our notable contribution to Christian worship, lies in the realm of music. As Africans, we are naturally musical, which fact is borne out by the tonal structure of many African languages.'

To help in making the Christian religion more familiar to Africans, Mr Idowu heartily commends this field of activity and initiative to all members of the Association, and he continues 'While it would be foolish of us to throw away the six hundred hymns in our Yoruba Hymn Book at this stage simply because the English tunes do not fit the Yoruba words, yet our ultimate aim should be to give more and more recognition and place to our own hymns and sacred songs set to our own music.'

Mr Fela Sowande, Head of Music and Music Research, Nigerian Broadcasting Corporation, in another article in the magazine, echoes Mr Idowu's words in some notes on the contribution of Nigeria to the music and art of the Christian Church: 'Many hymns that we sing have been saddled with tunes which distort the words. There is something wrong in the Christian Church in an independent Nigeria having to depend on foreign tunes which play havoc with the normal meanings of Yoruba words.'

SOUTHERN RHODESIA. Mr James Peto has written to point out an error in the last issue, in which we stated that he is organist of the Cathedral at Salisbury. He is in fact choirmaster there and the organist is Miss Elizabeth Thompson.

U.S.S.R. Our member Mr Michael Bourdeaux, of Praze, Cornwall, is temporarily resident in Moscow where, as an ordination candidate, he is making a study of the Russian Orthodox Church. There is no resident chaplain for the isolated Anglican community, though the English chaplain in Helsinki comes over for three fortnights a year, and Mr Bourdeaux is called up to take certain services, which are held in the British Ambassador's study. A carol service on Christmas Eve was held in a room overlooking the Kremlin. The singing was by an adult choir of 20, trained by Mr Bourdeaux, and a children's choir of 30; a congregation of about 200 was packed into every corner of two adjacent rooms. The *Oxford Book of Carols* was used. Mr Bourdeaux says that it is difficult to establish a regular English choir there, however, owing to constant changes of personnel.

REVIEWS

A SIXTEENTH-CENTURY ANTHEM BOOK. (Oxford University Press, 10s. 6d.)

For good parish choirs, and even for choirs whose best efforts could add to their repertory only a few of these twenty-four anthems, here is

greater value for the price than is to be had from any other recent collection of church music, British or foreign. That is unusual praise from one who has no special liking for English church music of the late sixteenth century and early seventeenth. (The title connotes period style, not strict chronology.) When a style has reached its zenith composers are usually abundant and facile, and the greatest among them may illustrate either the vast difference between a musician who wants words to set and a musician who wants to set some words, or the more subtle difference between fine craftsmanship and live expression. Merely workaday settings came from Byrd's contemporaries as from Handel's, sometimes from the giants themselves.

I therefore do not commend this volume as a connoisseur of period. The flavour of No. 19, Batten's *Deliver us, O Lord our God, and gather us from among the heathen* does not help it to contribute any more to parish worship than the choir's effort, whereas a little-known Victorian anthem like Redhead's *Mercy and Truth are met together* is serviceable in two senses of the word. So also is Batten's own *When the Lord turned again* (No. 8), or his *O sing joyfully* (No. 15), and it is because most of the pieces in A SIXTEENTH-CENTURY ANTHEM BOOK admirably serve not only the worshipping singers but also the worshipping listeners that I so heartily commend the selection.

Deliberate policy seems to have imparted this quality, as seems proved by the absence of anthems by Gibbons, who could not be excluded on chronological grounds where Batten and Viadana are represented. Let any one who mentally exclaims: 'What, no Gibbons?', and reads that no duplication is allowed from THE CHURCH ANTHEM BOOK, suggest any Gibbons anthem outside that book which is (a) in not more than four vocal strands, (b) within the capabilities of more than a few parish choirs, (c) short, and (d) clear and appealing enough to congregations for its contribution to a parish service to be justified.

The last condition is important. The recalcitrant syllables, the stretches of similar texture in some of Gibbons's most splendid anthems make them appreciable only by a participant, and by him only after recurrence in a repertory has brought familiarity. They belong to the collegiate *Opus Dei*. I sympathize with my good vicar's request that congregations may normally be referred to Prayer Book or hymnal for words of anthems, especially polyphonic anthems. Now remarkable features of at least half the pieces in A SIXTEENTH-CENTURY ANTHEM BOOK are their stretches of plain homophony, their contrasts of texture or their passages with a direct lyrical appeal. It is good to see among them a few works by Palestrina, Victoria and Viadana, for the Romans had an acute sense of vocal sonority and not every English choir has learnt to relish the sensuousness of their chord-spacing. In all Latin pieces the alternative English words are dignified, and have been set with expert regard to the choice of vowels for high notes.

The RSCM has already helped one or two of these anthems to become favourites, so that I mistakenly thought that Redford's *Rejoice in the Lord alway* (No. 1) and Tallis's *O Lord, give thy Holy Spirit into our hearts* (No. 10) were in THE CHURCH ANTHEM BOOK. At least six others commend themselves for eucharistic use, not necessarily after the Consecration. In an index the anthems are grouped under various seasons in the Kalendar, but the 'General' group is worth further scrutiny. One of the occasions during which anthems are expected in my humble parish is the Feast of the Dedication. I do not envisage our managing well the short *Sacerdotes Domini* (No. 12) from Byrd's *Gradualia* (Byrd supplied the English words, I believe) but what could be better than the rather easier, longer

and (in our parish) more appealing No. 20, Tomkins's *O pray for the peace of Jerusalem?*

A final word of praise is reserved for format. A SIXTEENTH-CENTURY ANTHEM BOOK is sized slightly less than quarto, nine by six inches; its binding is 'semi stiff,' its print exemplary, and the whole far more seemly and convenient for the stalls or for handling than is any music at present in our choir cupboard. May the collection be widely used and, although it is durable in its present format, become available in stiff boards.

ARTHUR HUTCHINGS.

Anthems

A spate of new anthems has arrived for review in this issue, that it has been necessary to be selective and to concentrate largely on those compositions which are likely to be within the capabilities of the average church choir. Dr Armstrong Gibbs has set the well-known words *God be in my head* (OUP, 5d) for unaccompanied SATB and SA with accompaniment, a setting which will be effective if sung with care for correct chording. For those who are looking for a quiet, reflective anthem for Harvest Thanksgiving, Dr Charles Waters' setting *Thou visitest the earth* (OUP, 10d) is well written for SATB and independent organ accompaniment. The latest addition for the Peterborough Diocesan Association Centenary Festival, 1959, is Sir Thomas Armstrong's setting of *Lord, it belongs not to my care* (OUP, 10d), the words of the hymn by Richard Baxter. As one would expect, Sir Thomas has written a scholarly and thoughtful setting, which will need musicianly singers to master its difficulties. Dr. C. S. Lang has set *Let all the world* (OUP, 6d) for two voices in canon and has not allowed his use of this device to override the meaning of the words—an inspiring work for Church or School use. OUP publish two easy anthems by Norman Gilbert—*Most glorious Lord of life* (unison or two-part) and *Turn back, O man* (SATB) which are both well written, working up to well considered climaxes (each 6d). For those who need hymn-anthems, Donald Cashmore has arranged *Let all mortal flesh* (Novello, 10d) and *Thee, we adore* (Weekes, 7d) for SATB, written broadly speaking on the same plan, first verse solo or unison, second verse in harmony, and the third verse with the tune in unison. Mr Cashmore has also written an original anthem *Give unto the Lord* (Novello, 10d) for SATB and organ, which gives scope to a well-balanced choir. Interest in the building of Coventry Cathedral grows and Novellos have published *Be strong and of good courage* for SATB and organ (6d) which Dr Sidney Campbell has written for the blessing of the Undercroft. It is a virile piece of writing which will appeal to those who are looking for a short introit or anthem. Three further anthems from Novellos deserve mention, *Rejoice to-day with one accord* by Gordon Lawson (SATB and organ, 6d) written to commemorate the completion of Ellesmere Chapel, *Let us rejoice, the fight is won* by Richard Aldridge, an Easter carol (SATB unaccompanied, 10d) and *O God, my heart is ready* by Derek Holman (treble voices and organ, 6d). Dr Lloyd Webber writes with consideration for voices and Weekes publish *He walks unseen,* a sacred part-song for SATB (8d) and four Introits for SATB and organ (8d). Elkin & Co. have begun an Anthem Series, and the first three numbers are to hand *Blest are the pure in heart* by Maurice Blower, *Christ the Lord hath risen* by C. S. Lang, and *Hear Thou my prayer* by Keith Bussell (each price 10d), and several more are to follow in the immediate future. All bear the copyright of a well-known firm of Canadian publishers and are not difficult. From Novello's comes two anthems commissioned from Mr Anthony Milner, *Festival anthem for St Cecilia's day* for the festival service at St Sepulchre's, Holborn, 1958 (1s 8d) and *I have surely built Thee* for the 120th

anniversary celebration of St John the Baptist Church, Leytonstone, 1958 (1s 4d). Both require highly skilled singers to deal with their complexities. It is one thing to write these difficult works for a small body of well-trained adult singers, or a cathedral choir, but contemporary composers who write church music might bear in mind the amount of other work which the average church choir prepares in the course of a year as well as the limitations of the average choir of men and boys. These remarks apply in a much lesser degree to Anthony Hedges's anthems *Hold not thy tongue* (1s 4d) and *God is gone up* (10d) which, while having a contemporary flavour, do give heed to vocal and musical limitations. A.J.P.

LO, GOD IS HERE, Grieg, arr. Henry Coleman. OUP. 6d.

Dr Coleman has made this beautiful music available to good English words in simple form and with an excellent chance for a good boy soloist above a quiet SATB chorus.

PRAISE TO THE LORD (Hymn-Anthem), Henry Coleman, SATB. Novello. 10d.

This is a good Hymn-Anthem, easy to sing and satisfying because the tune remains unvaried throughout, though there is a full organ accompaniment and a chance for massed unison voices against the choir. The tune is the well-known Lobe den Herrn.

REJOICE IN THE LORD ALWAY, Henry Purcell, ed. E. J. Dent. Novello. 10d.

The string symphonies are omitted as in Vincent Novello's edition. In other respects the text is the same as in Professor Dent's complete edition.

PREVENT US O LORD, William Byrd, ed. A. J. Pritchard. OUP. 10d.

This is a revised Church Music Society reprint. Simple four-part anthems by sixteenth century composers are always welcome. This, however, has been arranged from a five-part original and, although what we have not got we do not miss, one still wonders what the fifth part sounds like!

LINDEN TREE CAROL, arr. Herbert Sumsion. SSA. OUP. 6d.

This is charming three-part unaccompanied writing and the words are suitable for the Feast of the Annunciation. It is not easy to sing but enjoyable to learn.

THOU, LORD, OF GLORY AND HONOUR ART WORTHY, Haydn. SATB and organ. Novello. 10d.

This is something of a novelty as well as a joyful act of praise, suitable for a festival. The notes are not difficult but singers must count their time. The music is dignified and spacious and never frivolous.

MICHAEL HAYDN CHORAL SERIES (Chappel & Co.). Six Anthems, Nos. 1, 2, and 6 price 1s. 6d., Nos. 3, and 4, 2s., No. 5, 10d.

These anthems by Michael Haydn (born 1737) were written as Graduals and have now been made available to us with English words by Reinhard G. Pauly. They are all worthy of performance. The music is strong and vital. They can be sung with or without accompaniment. All except No. 5 are for SATB. No. 5 is for SSA and will be most useful where men's voices are not used. The titles of the anthems are: 1. *God is merciful.* 2. *I cried to God in tribulation.* 3. *Great is the Lord our Maker.* 4. *God, in Thee I seek my salvation.* 5. *Darkness was over all.* 6. *Help us, O Lord, deliver us.* No more need be said except that all church musicians should be grateful to Mr Pauly and should make use of this lovely eighteenth century music. D.E.H.

New Services

A SIMPLE COMMUNION SERVICE, by Peter Burton. RSCM. 10d.

The *Kyrie* has three settings—ninefold in English, ninefold in Greek, and responses. The Creed and *Gloria* are omitted. The service may be sung in unison or harmony. The organ is required for the *Sanctus* and *Bene-*

dictus but the rest can be sung unaccompanied if in harmony. This is very simple music but none the less effective. It reflects the character of the late Peter Burton by reason of its devotional sincerity. The unpretentious style is typical of the man. It is to be hoped that this music will be heard in many Anglican churches.

HOLY COMMUNION in D, by Arthur Pritchard. SATB (acc.). Curwen. 1s.

This is a short setting without Creed and *Gloria*. There is continuity in the use of thematic material which seems to be tuneful without loss of devotional purpose.

SHORT COMMUNION SERVICE, by Arthur Wills for ATB. Unaccompanied. Novello. 10d.

One admires the economy and slight severity of this music. Dr Wills has done a useful work which will be welcome where services for men's voices are required. The *Kyrie* is only set as ninefold and the Creed is omitted.

COMMUNION SERVICE to music by Henry Purcell, adapted by John Whitworth. SATB. OUP. 1s. 8d.

Purcell wrote settings in B flat of the Responses to the Commandments and of the Creed. The setting of the Communion Service has been completed by John Whitworth from other music by Purcell, but, surprisingly, the Creed has been omitted. This is an ingenious and skilful piece of work and it should be interesting to hear how the music of this period fits in to the liturgical ideals of today.

EVENING SERVICE and JUBILATE in F, by John Ireland: unison parts only. Novello. 4d. each.

Dr Ireland has provided unison parts for men's voices (or could they be congregation?) for *Magnificat* and *Jubilate* both of which are already known in SATB form. These additions should be welcome for massed singing. D.E.H.

Our reviewers are Professor Arthur Hutchings of Durham University, Dr Arthur Pritchard and Dr Douglas Hopkins.

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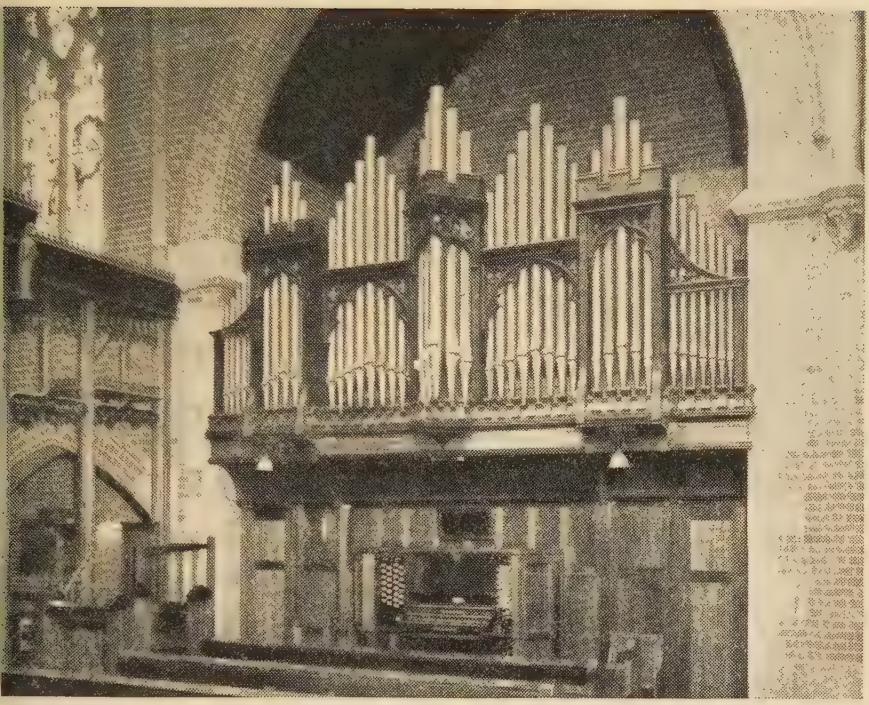

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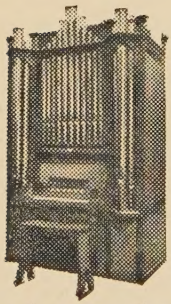

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